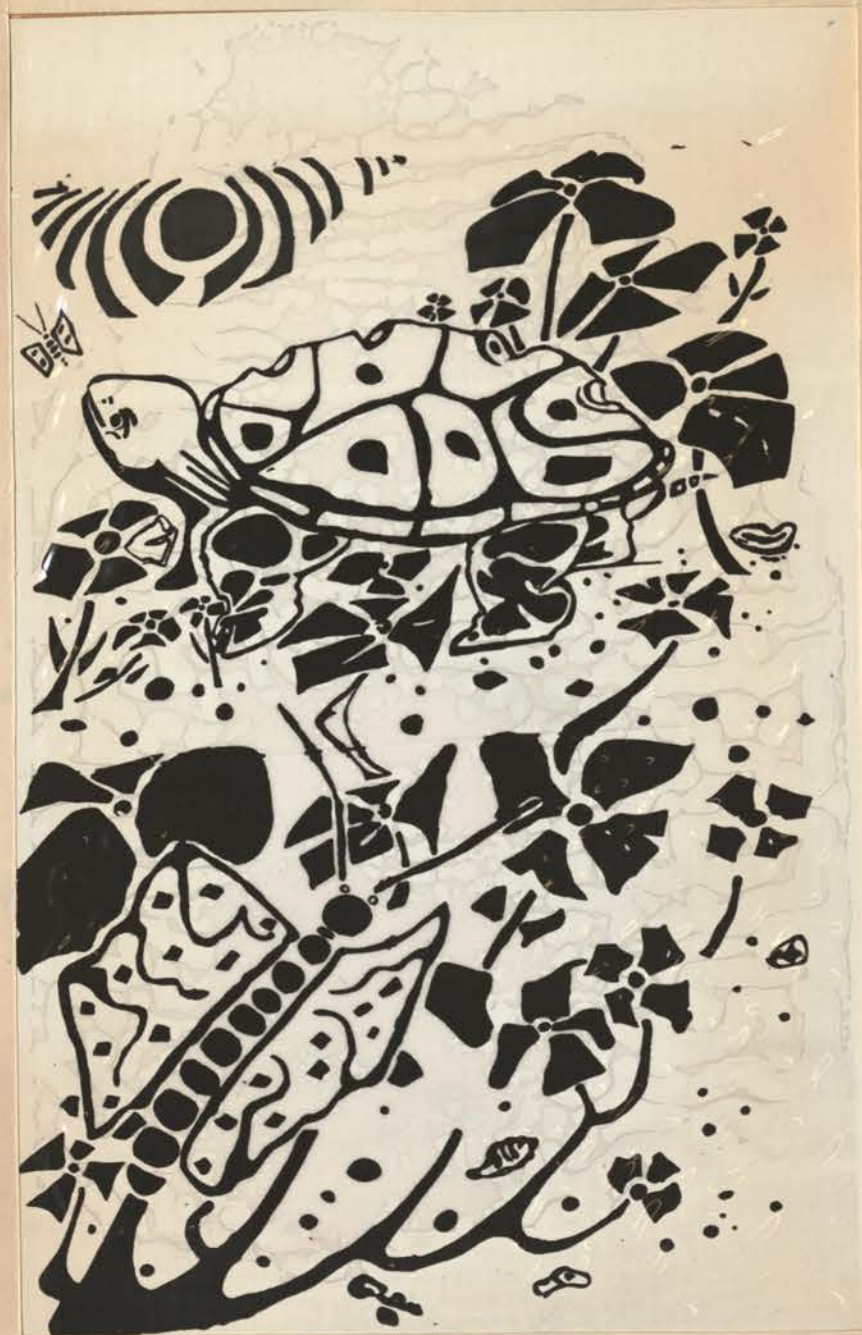






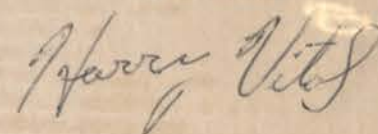
PREFACE:

This album is intended to provide an insight to the viewers regarding the inner thought of a Black Artist, as related to the creative process, the structure of art, the nature of design, attitudes toward subject matter, paintings, graphics, sculpture, and ceramics; most of it dealing with the Surrealist style. It is hoped that the viewers are able to look at my work; visualize and feel the drastic changes it has undergone from my past experiences. Emphatic arousal is the main goal.

As an artist, I feel that I have not as yet reached my full potential; maybe I never will; but I will still be in there pushing. To be able to create anything with one's hand, is the most extraordinary talent God can give man. Perfection of this talent should be pursued to the best of one's ability.

Houston, Texas
January, 1972

Harry Vital

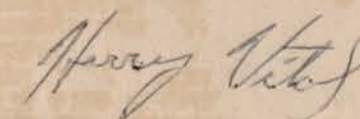


ACKNOWLEDGEMENTS:

I would like to take this opportunity to express my appreciation to some of the people who have encouraged me to pursue a degree in the field of Art Education. First, I would like to thank my mother, Mrs. Lorretta Vital, and my father, the late Mr. Octave Vital, Sr., for they were my "Alpha." Thanks go to my wife, Mrs. Bettye Joyce Vital, who has been very understanding, and patient, (even when I had to stay up all night painting). Special thanks go to my sisters, Bibby, and Deola; and the rest of my family.

Sincere appreciation and thanks also to Dr. John Biggers, head of the Texas Southern University Art Department; Mr. Carroll Sims, assistant professor; Mrs. Athene Watson; Mrs. Theresa Allen; and Mrs. Charlene Tull, teachers; for their "Constructive Criticism," when I needed it.

Harry Vital



TEXAS SOUTHERN UNIVERSITY
ART DEPARTMENT
PRESENTS



HARRY VITAL
Senior Art Student
EXHIBITION

BIOGRAPHY

Harry Vital, born March 11, 1941, New Iberia, Louisiana. A 1960 graduate of Kashmere Gardens High School, awarded the Jesse Jones Scholarship at Texas Southern University in 1961, and a Scholarship to the Summer Session at Rice University studying under Elaine de Kooning, 1962. Served in the U.S. Military from 1966-1970. Resumed studies in Art Education at Texas Southern in the summer of 1970. Married 1970, wife Bettye Joyce. EXHIBITS: Jewish Community Center, Houston, 1963-65; Channel 13's program, SALUTE TO YOUTH, Houston, 1965; Houston Art League, 1964-65; Atlanta University Annual, 1963-65, Deutsch Amerikanische Hobby Maler Ausstellung, Germany, 1968-70; PERMANENT EXHIBIT: SEN. BARBARA JORDON, Austin, Texas, 1970; RAYMOND JORDON, LAWYER, Houston, 1970. Greatful Appreciations to my mother, Mrs. Loretta Vital, for her endless struggle to see me through.



HARRY VITAL
MY PHILOSOPHY OF ART EDUCATION
DECEMBER, 1971

MY PHILOSOPHY OF ART EDUCATION

My philosophy of Art Education is concerned with the misconceptions of Art as it is taught in the public schools. I have found that many students of Art have an interest in Art, but lack the ability to apply themselves. By that I mean, some students in the elementary and high schools, are misled by well-meaning teachers, as to their artistic ability. These teachers have received no special training in Art, for they teach everything from English to Science. There's no way for these teachers to realistically relate their experiences to Art, because they have never been an Artist. They are unable to guide their pupils' moods and aspirations toward creative and individualistic Art. The student is told what to do, when to do it, and how to do it.

The teaching of Art in America has suffered from a variety of misconceptions. It has been thought of as manual discipline, as a genteel accomplishment, as "busy work" and as a safety valve for little savages. Many students come to college with misconceptions that Art is an easy major. But before long, many find just the opposite is true. Much hard work is involved. They usually have to change their major because the overall requirements are too great. They didn't know about the long, hard hours, of painting required to complete a work, or the requirements that they be equally good in ceramics, sculpture, drawing, weaving, ect. They didn't know they would meet constructive criticism from their fellow students and even their teachers. They usually end up frustrated with themselves. This all stems from a lack of preparation of what they would encounter in college, by elementary and high

school teachers.

My argument is not to do away with academic subjects, but to at least let an Art Education teacher teach Art. If Music teachers can teach Music, and Physical Education teachers can teach physical education, then why can't an Art Education teacher teach Art? The regular classroom teacher doesn't even consider Art of any great importance to the child. Her daily schedule leaves little time to devote to Art. For example: the Houston Independent School District devotes four-fifths of schooltime to reading, mathematics, language, handwriting, spelling, history, geography, and science. One-fifth is devoted to music, art, physical education, health, and safety, in the first, second, and third grades. Of the one-fifth of schooltime, only 40 minutes weekly is allowed for Art. It is my belief that more time should be spent in the teaching of Art, and less time on academic subjects, because at this age, self-expression is very evident. The other subjects can all be applied to Art in some way.

Art Education, even for little children, means something more than instruction in drawing. It comprehends the cultivation of the eye, that it may perceive form; of the hand, that it may represent form graphically(drawing); of the mind, that it may receive and express ideas in regard to form.

Art Education is not aimed at developing a professional Black or White Artist, or any other color Artist. Its aims can be stated as the following:

1. To offer a consistent development of the faculty of sight.
2. To develop an appreciation of the beautiful.
3. To acquire ability to represent(objects).

4. To develop the creative impulse.
5. To prepare pupils for manual industry is purely incidental.
6. The development of professional Artists is in no sense the aim of Art in Education in the public schools.

I believe we can learn about our present and past through the teaching of Art. We can become more aware of our environment and its surroundings. Art is man's way of keeping records of his cultural heritage. A child can learn from whence he has come (forefathers), and gain an insight into where he is going (future).

The versatility of Art is endless and ageless and is limited only by the vision of each age. In the present it serves man, and it will continue to serve him; for it has always been so. Because of its visual form, which is universal, Art eliminates geographic and historical boundaries and the barriers of language to speak in a manner common to all men.

In conclusion, Art Education can be appreciated by everyone, even a little child. Great creative energy exists in every child. This energy must find an outlet in expression, or repression will result. Children should be allowed to draw what they wish, what they see in their mind's eye, not that which others think they ought to draw. As an Adult, he must be able to meet certain standards, which are much more rigid than the standards placed upon him as a child. A child needs little or no instruction to express himself in Art, but as an Adult interested in Art Education, a basic foundation in Art is necessary. If he proves un-

worthy of the task before him, he will prove an instrument to the misconceptions and misbeliefs currently being dispelled in our elementary and high schools today.

PAINTINGS • GRAPHICS



Sculpture
Ceramics



















Ronald Wise
59-PROFILE
60-BARBIE

-pencil
-pencil

Wolfgang Struss
61-WOODLAND PATH
62-ITALIAN KEEPSAKE

-oil
-oil

Harry Vital
63-LAZARUS
64-STILL LIFE
65-SORROW

-oil
-oil
-oil

Brenda Guendling
66-UNICORN
67-HARBOR SCENE
68-COUGAR
69-COCKSCOMB
70-DANCING FANTASY
71-HIDDEN BEAUTY
72-CEZANNE, STILL
LIFE

-enamel
-enamel
-enamel
-enamel
-enamel
-enamel

73-BIRDS

-enamel
-enamel

Richard Smela

74-HOUSES
75-WEEP NO MORE
76-SOLITUDE
77-THE FIRE WITHIN

-enamel
-enamel
-casine
-pencil

Katherine Smela
78-DRY DOCK

-pencil

William Ahrendt
79-PORTRAIT OF A
FRIEND

-oil

H. Lustim
80-SEASCAPE

-water
color

AMERIKA HAUS FRANKFURT/M

DEUTSCH AMERIKANISCHE

HOBBY MALER AUSSTELLUNG

11. - 23. MAI 1970



found in
of the
paint on

Hand J.T. & C.
with red & black
with white



Hand J.T. & C.
with red & black
with white

Hand J.T. & C.
with red & black
with white



found
with a



Tsu A.M.
man sitting
in permiel
collection



found U.T.B.
"Beards and"







